

THE AMERICAN ART STUDENT

TITLE REG. U. S. PAT. OFFICE

THE NATIONAL ART STUDENT MAGAZINE

VOL. IV

25 CENTS

No. 5



PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK

Monthly by The Association of American Art
Students

"Entered as second-class matter May 21, 1921, at the Post Office at New York, N.Y.
under the Act of March 3, 1879".

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TELEMACHUS ON THE ISLE OF CALYPSO
(Oil Painting; see page 16)

THE AMERICAN ART STUDENT

PUBLISHED EVERY MONTH BY THE ASSOCIATION OF AMERICAN ART STUDENTS

AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

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The American Art Student Pub. Co.

WALTER W. HUBBARD, *President and Editor*

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ALMA R. ROBERTS, *Book and School Dept.*

CAROLYN J. TOWNSEND, *Art Editor*

SUBSCRIPTION, \$2.50 YEARLY. FOREIGN, \$3 00

THE COPY, 25 CENTS

VOL. IV

JANUARY 15th TO FEBRUARY 15th, 1922

No. 5

THE LAWS OF ESTHETICS

By FREEMAN H. HUBBARD

Painting is not a mystery. Neither is sculpture nor any of the other fine arts. The plain fact is, any one with normal intelligence and sufficient interest in the subject can learn to wield a brush or pen with creditable skill, precisely as he can learn how to lay a hardwood floor or milk a cow. Altogether too much has been written and said about the "fine frenzy of inspiration". The attempt to substitute mystery for technique results in slovenly work, laziness and the death of considerable real talent.

Pick up the average biography of a famous artist and see how very little—how painfully little—space is allotted to the practical work of the artist. You will find plenty of information on the artist's ancestors, his boyhood struggles, his eccentricities and what not, together with the author's opinions about his style and place in history, but scarcely a hint as to his actual *modus operandi*.

The art student reads a more or less interesting collection of anecdotes and theories under the delusion that they are helping his own technique, and is discouraged to find that such is not the case. Not having had such adventures himself, the student is inclined to regard the successful person as the product of heredity, predestination or unusual opportunity.

The halo shed around genius tends to make it appear unreal, and the beginner, in despair over attaining such rare good fortune, oftentimes turns aside with regret and takes up a less interesting profession merely because it seems to him to be more practical.

This mistake could be avoided if the beginner decided in the first place whether art appealed to him as a hobby or a vocation, and then studied under a competent instructor.

Whether the student should go to an art school or take a correspondence course is a ques-

tion of time, money or personal inclination. Both methods have turned out men and women of high standing in the art world and financially successful. The main thing is to make a practical, scientific study of your subject and keep at it persistently. Don't let the so-called mystery and romance of art turn you into a dilettante. Even if you follow the muse as a hobby don't be "fuzzy-minded" about it.

Intellectuals who insist upon seeing the "mystery" in art may wax indignant over the possibility of a scientific study of anything esthetic. They refer to beauty in a vague airy sort of way, as if it were something esoteric and not subject to natural laws.

It is admitted that the artist should have a keen appreciation of the beautiful; but his obligation doesn't end there; he should have reasons for the faith that is in him.

Is beauty merely a matter of taste, "neither good nor bad", as Nietzsche says, "but *my* taste"? Upon the answer to this question depends whether or not the artist can test his own esthetic judgment and cultivate it systematically. He must have some definite ideas as to what elements make up beauty, else he will be forced to take refuge behind the fog of intuitive mystery—and where mystery begins clear thinking ends. The apparent mystery surrounding the human body delayed the study of anatomy for thousands of years. The apparent mystery connected with great works of art is still retarding students the world over.

What, then, are the natural laws governing the artistic instinct? How do we know that one landscape is more beautiful than another? There is less diversity of opinion on this subject than appears on the surface. In the first place, it is agreed that a thing of beauty must possess unity; it must be complete in itself even though it is really part of a larger object or unity.

It must suggest the universal through the particular.

It must gratify a certain longing and yet at the

same time arouse a greater longing.

It must convey a thrill deeper than merely physical sensation.

It must be connected with a sense of human satisfaction, at least by implication, such as the feeling of rest which comes from gazing on a quiet landscape.

It must imply perfection and spontaneity.

And, of course, it must conform to the hidden laws of harmony, rhythm and proportion.

These rules by no means exhaust the subject, but are given to show that even so subtle a thing as beauty can be analyzed. The appreciation of beauty is itself a creative faculty, as Benedetto Croce points out, and is a *sine qua non* for the study of art. Possessing this quality, combined with ordinary intelligence, a fair amount of health and the willingness to toil, the student can climb to the very heights of artistic and financial success without waiting for that illusive will-o'-the-wisp known as inspiration.

ACQUISITIONS AND EXHIBITIONS

Otto H. Kahn has just provided for the purchase of twenty-six works of art, including paintings, lithographs and water colors by modern French artists, to be disseminated to museums throughout the country in the name of the Committee on the Diffusion of Modern Art in the United States.

The information, given out through the French Consulate, also stated that seventy-one other works of art by living Frenchmen already have been given to various cities of the United States and Canada this year. The gifts are in accordance with the committee's aim to make better known to the American public the art of modern-day France. These subjects were given by a distinguished group including Albert Blum, Albert Breton, Pierre Cartier, Durand Ruel, Lucien Jouvau, Mr. Kahn, Willard V. King, Eugene Meyer, Sr., Emile Rey, Mortimer L. Schiff, Louis Thomas and Felix Wildenstein.

Mr. Kahn's contributions are included in a list of twenty-eight works of art which will be offered immediately. The two other donors are Marshal Lyautey, representative of France in Morocco, and M. R. Utard. The latter has given "Le Port de Mernac" by Boucart, which subject was one of the great successes of the 1920 salon. The other example is Mammeri's "Terrasses".

The following artists were patronized by Mr. Kahn: Emile Bernard, Jeanes Barthelemy, Margaret Cahun, Charles Duvent, E. Terrus, Jacques Simon, Pierre Brisaud, Seevagen, William Mal-

herbe, Hugues de Beaumont, Savin, de Guinhald, Jousset, Mme. Lenoir, Delfau, Grassin, E. Robert, Steinlen, Naudin and du Gardier.

Art students at the various Chicago-and-vicinity schools will have a splendid opportunity March 8th to April 5th inclusive, of seeing the annual architectural exhibition, the group of decorative paintings and sculpture, and the exhibition of French architectural drawings. From April 15th until May 15th inclusive, will be held the Second International Exhibition of Water Colors; also will be shown the collection of modern drawings. All of the exhibitions are slated for the Chicago Art Institute's salons, Michigan Boulevard.

The cover on this January-February issue was secured from Herbert James Amee (Kuth), a student in a New York City art school. Many thanks, H. J. A. K. Wish more of our student readers would send along some good stuff. We're planning to edit a big Pittsburgh, Pa., number soon. Any students in the "smoky city" who have any local ideas on good covers? If so, don't hold your light under a bushel, please.

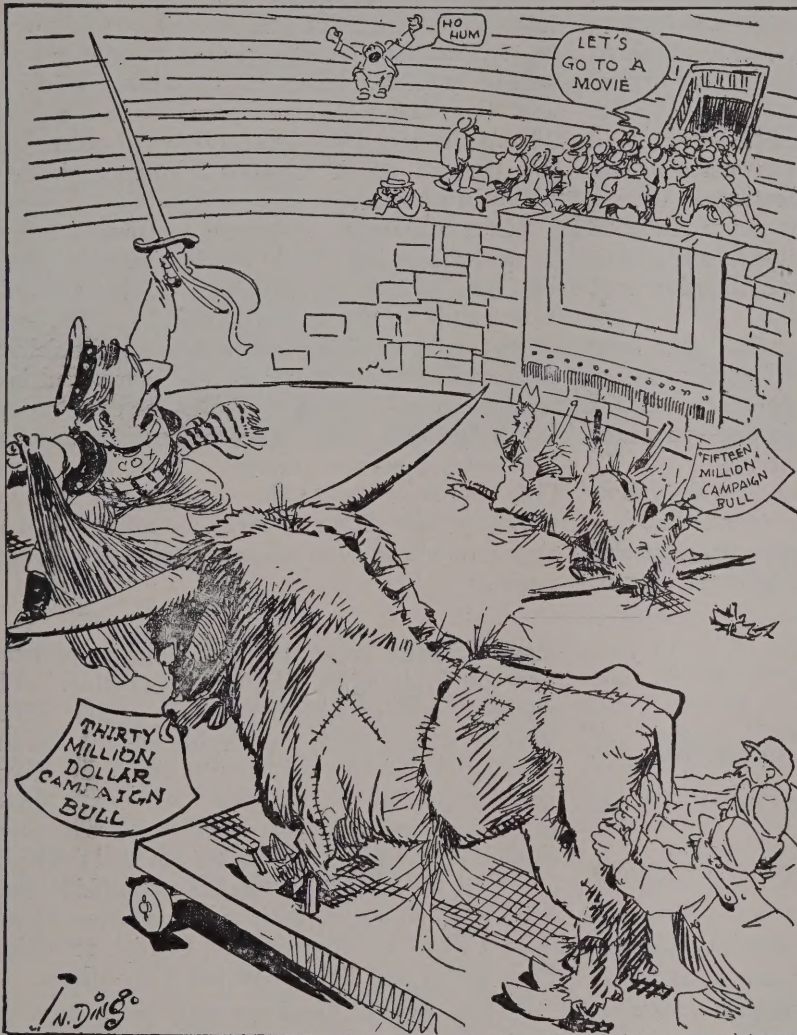
THE VALUE OF POSTER ADVERTISING

"Why does poster art and poster advertising exist?" asked Mr. Bridwell, addressing the Ad Clubs Convention at Atlanta. "Because," says he, "it is one of the economic marketing weapons reaching a great number of people, a great number of times for a moderate cost. . . . In the Southwest, ten millions of people are reached daily by outdoor advertising—a people who are outdoors twelve months of the year. . . . The artistic poster in just a few years is going to be the strongest medium in producing the volume of business. The possibilities are there."

Adolph Treidler, who has always spoken well of THE AMERICAN ART STUDENT, and is one of America's best-known poster artists, has just completed an attractive series for the Underwood Typewriter Company, in full colors. In the vast majority of cases the smaller sized posters are reproductions of page advertisements carried in monthly magazines, for while the poster field will always be a paying and profitable thing for both artist and advertiser, it will never supplant the monthly periodical as a thing of primary value.

Instead of having a foreground, middle ground, and a distance or background, the poster should restrict itself, in composition, to two of those preferably the foreground and background, leaving the middle distances out.

The Bull Fighter



Reproduced by permission New York Tribune, Inc., Copyrighted 1920.

MAKING MONEY AS A CARTOONIST

By ONE WHO DID

Cartooning is coming more and more to the fore as a cracker-jack means of driving home an idea in advertising, which must, of necessity, be a sales idea. The writer, on visits to THE AMERICAN ART STUDENT offices, has noticed a flood of contributions, cartoons, cover designs and some things which positively were "beyond recognition" as the coroner's jury might say. However, they were interesting in a certain respect.

Goldberg, Johnson, Briggs, Webster, Hubbard, Evans, and a host of other nationally known cartoonists have used their talents along advertising lines, but in every case they were proficient in ordinary drawing to say the least. And that is where the vast majority of students make their mistakes. With so many public libraries, art magazines, art books, and good schools (watch out for the bad ones, though), there's not a shred of excuse for bad drawing in a student who really loves the game. A lot of covers are mere trashy pen and ink sketches of girls' heads, always a profile; and the lines on the face remind one of a haystack in a wind. How could an art student ever sell goods with that style of drawing?

As a writer in *The Inland Printer* very aptly puts it: Good advertising copy producers will employ all the effective methods for the presentation of a subject that the writers of news or authors in other lines use. the writer of good advertising possesses a power of description that will not be surpassed by those who devote their talents to sub-

jects other than commercial. But he does not depend upon the use of the printed word alone. He uses the pictorial method, an agency that has proved its worth in practical advertising experience as a means of giving the public a clear vision, insight and understanding of the particular product which the advertising man seeks to sell. And of the pictorial method, one form, the cartoon, has been more or less slow in its adoption in advertising literature.

The idea behind the drawings, for example, on mailing cards, is the same one that is behind the cartoon of the periodical and the newspaper when they have some message that they believe

can be emphasized effectively in humorous portrayal of this sort. In the card it is the artist's work that gets the attention and puts the message across.

In reply to a question put by the editor of "Signs of the Times", a worthy contemporary of THE AMERICAN ART STUDENT's, Mr. Stephens writes as follows: "I'll say from my past experience it does." And continuing, he writes, "After eight years of the best art study money could buy I found myself doing newspaper cartoons and illustrations for big time publications. During the time I was in the army the paper situation tightened; feature stuff was curtailed and hasn't regained its former footing. And likewise went my job.

"Being able to sketch as one talks has been a very valuable help to me in selling advertising. For as ads followed the decline of cartoons I naturally took up the advertising end—so where would I be without an art education?

"Since then I have done quite a little sign, show card and pictorial work, for I contend that any one who can draw, can easily learn to letter and cartoon properly. If they don't believe it, try it,

practice makes perfect."

There is only one way to guarantee the student will make money, and that is to constantly study and practice, keep up to date on topics, don't get stale, buy the best materials (you'll find them advertised in THE AMERICAN ART STUDENT) as well as the best books, and keep your mind and body clean. Then you can think clearly on any topic of work you want to accomplish. That's the way Darling succeeded; he drew the line cartoon which accompanies this article,—a bit of brush work.

There has been a tendency in recent times toward the use of the cartoon in general advertising, such as the adaptation of Briggs' and McCutcheon's human interest drawings. The same tendency is apparent at intervals in the folders and mailing cards of commercial firms, and in a minor way in house organs. But the cartoon idea has by no means been put to the wide use that it possibly deserves. However, there is no intention here to advocate the very general or indiscriminate use of the cartoon for advertising, as appropriateness will always serve as the best guide.

MEGILP

By H. E. MARTINI

Inquiry from M. N. Wheeler, Philadelphia, Pa.

1. *Will megilp take the place of varnish in finishing a picture?*

2. *Is megilp a satisfactory medium for mixing oil paints?*

In answering this inquiry I have deleted the name of the manufacturer because what I say about megilp applies to any megilp manufactured. The inquiry reminds me of my own ignorance as an art student, for when I began painting in oil I did not know whether megilp was a color, a varnish or what. Questions put to my fellow students left me very much in doubt as to its use and still more so as to its properties. The result was I discarded the tube forever.

Megilp is a drying medium. This means it is an assistant to the drying property of linseed oil or other drying oils. It hastens the process. If you will look through an oil color list you will see other members of this family of siccatifs under such names as pale oil, dark oil, siccatif de Courtrai, siccatif de Haarlem and so on.

There are two kinds of compounds effecting this drying—lead and manganese. Just a simple mixing together of sugar of lead, linseed oil and

mastix varnish make the most delicious preparation for ruining a picture imaginable. The manganese drier will give you a similar effect. Why? If you force the drying of oil you are inviting cracks to your picture especially if you mix unequal quantities with each brush stroke or adding a good daub to a color whose pigment is siccatif in nature. If you use the lead drier you add to it the disastrous black lead sulphide compounds which would result when your lead megilp is used with cadmium yellows, English vermilion, Paris green and decomposition with others.

"Then why in thunder was it ever put on the market?" That is a question that can be answered only by the devil for some one has stated that "it is an invention of the devil". The only use it has is for illustrators who are rushing out a drawing to be finished, reproduced on copper plates and then scrapped all inside of twenty-four hours. The painter of landscapes, portraits or any serious picture which is destined for posterity and dependent on its permanence for retaining the charm of its drawing, modelling and coloring should never use megilp. The sunlight and air are both good driers.

The other questions asked by Mr. Wheeler about cleaning and revarnishing a picture are so important that a more lengthy discourse on them is necessary and hence will be treated in detail in other numbers.



Tea Set in Enamel

Executed by Mrs. George C. Draegert of Brooklyn, N. Y.

Courtesy of Sartonus Quarterly

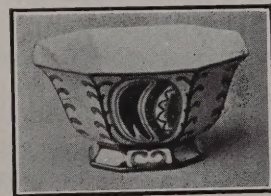
KERAMIC DEPARTMENT

Edited by FRANZ N. NEUSCHAFER

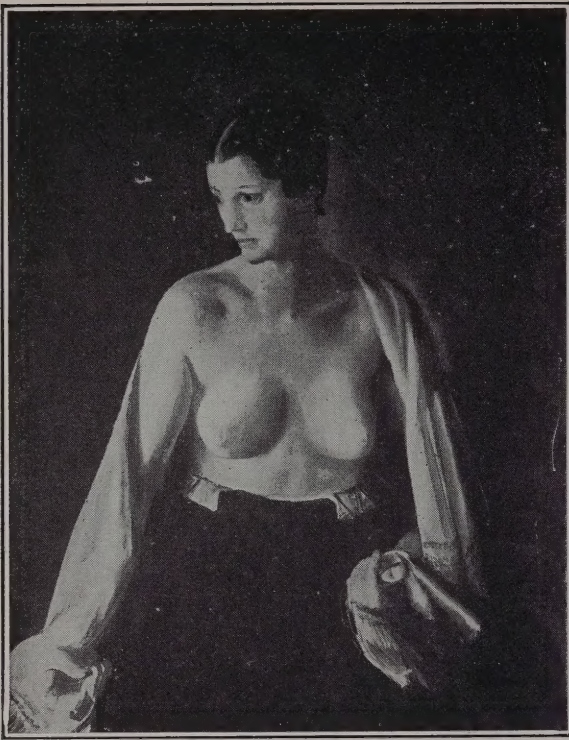
Recent visits to studios of leading ceramic artists reveal the remarkable activity in the decoration of china and glassware. The very welcome decrease in the price of china, due to marked increase of importations under conditions which are gradually becoming more favorable, and the unusual demand for decorated ware has inspired the enlistment of many new students who aspire to profitable places in the commercial field and in teaching. It is notable that lustre work seems to occupy a front place, the demand for this style of decoration being great. It is not confined to any particular style or ware, but is being applied to all shapes of china, including lamp vases, the shades of which are to a great extent painted in the Silicine style of decoration. A great deal of silver lustre is also being applied and exceptionally beautiful results are being obtained through the use of jewels, crystal pearls, colored glass pearls and glass composition. The pearls are sprinkled over the surface on which a coat of flux has first been applied producing a rich frosted effect. The glass composition is sifted and applied same as the crystal pearls and gives very pleasing results. The jewels are fastened with a special cement which is mixed and applied with turpentine and resden thick oil. The numerous creations seen show the possibilities of these styles and the accompanying illustration shows work from one of the leading studios in the east. Lack of space in the present issue prevents

appearance of additional illustrations which, however, will appear in coming numbers; beautiful creations of the designers' imaginations.

As Leon E. Landone says, "Why do we so much desire to improve or develop our imagination? Because it adds the element of beauty to life; because it gives a charm to existence; because it looks ahead and builds upon the structure of reality, the castle of the future. It is our imagination which gives us the ideals toward which we toil; the hope of improved conditions and faith in eternal and external manifestation. Imagination is the prophecy of the future." It is applied to ceramics equally well.



Enamel decoration recently shown is very popular and is being done to a great extent on Satsuma and Beleck. In a number of the studios the Silicine Decoration, mentioned above, as used in lamp shades, is being extended very broadly to glass decoration, enabling quick and beautiful results without the necessity of firing. Our readers are invited to write us for any information which they may desire. Replies will be immediately made, and any matters of general interest will appear in later issues.



Nude Girl With Shawl
Copyright 1922, by G. Bellows

GEORGE BELLOW'S IN THE LIMELIGHT AGAIN

Much comment has been showered on the painting by George Bellows, N. A., for his recent creation, "Nude Girl With a Shawl", a copy of which appears in this issue (the *AMERICAN ART STUDENT* being the first art publication to use it) through the courtesy of Mr. Bellows. It was exhibited at the National Arts Club at the request of their Arts Committee.

As for Mr. Bellows, who is a firm believer in Dynamic Symmetry as well as the best there is in the advancement of art, he is profoundly original, daring, creative, and an inspiration to the student of oil painting who needs the broadening out, the new vision that association with Bellows' ideals and Bellows' painting can bring about. He recently issued a statement to a well-known architectural magazine which gives some idea of the strenuousness of his beliefs:

"I do not believe in period style. It seems second hand. All living art is of its own time. Few artists seem to grasp this. Period style is a reversion to past types. Originated styles of the present period would be desirable, and could vary with their locality. There would need to be no monotony. These styles, if they were devised,

could be as glowing, as virile, as truly fine as any that we now worship, for they would be of our own time. We would understand them. We could do them better. They would have greater significance to the layman, for they would not be shrouded in mystery and obscure allusion." Here was a plea for regional types, set forth in all its glory by one quite outside of the architectural profession!

"The fault lies in the spirit of the times, which is reflected in the way we educate architectural students," went on Mr. Bellows. "Schools teach conventional architecture, period architecture. I do not believe in education as an end, so much as in the opportunity for men of imagination to have *opportunity*. But your schools of architecture interfere with such an opportunity. If an architect tried to create something independent of 'period' he would have a hard time to place his work. And yet all the possibilities of significant form have not been exhausted, have they?"

"Why, then, should architects worship the 'period' as they do?" questioned Mr. Bellows. "If there are further significant forms to be originated, and every one agrees that there are, I can see no reason why we are bound to the existing forms and scorn any attempt to create the new, the original."

George W. Bellows has ever been a friend of this magazine, and to him we are indebted for numerous inspirational spurts which have helped push this publication to the fore as America's only popular priced art magazine.

Since January 1st this painting has been hanging in exhibition with eighty-one other paintings, but the volume of protest against it has now grown to such size that the committee considers definite action of some sort necessary. Members of the committee differ in their opinion of the work, some claiming that it is indecent, others that Mr. Bellows is merely seeking publicity, while a third group consider it unobjectionable.

BEAUX ARTS INSTITUTE OF DESIGN NOTES

Circulars and programs for the exercises in composition mailed on request; write to 126 East 75th Street, New York.

DEPARTMENT OF SCULPTURE: Awards made at the judgment of December 19th.

Jurors—Lloyd Warren, J. Monroe Hewlett, Julian Peabody, Henry M. Shrady, Henry Her-
ing, Ulric H. Ellerhusen, John Gregory, Allan Clark, Solon H. Borglum, Edward McCartan, F. Lynn Jenkins.

Exercise in Composition No. 3—Subject, "A Pediment." Ten models submitted. First medal, L. Slobotkin; first mention, J. Ruhl, L. Worswick; second mention, L. Slobotkin.

Life Modeling Classes—Mr. Henry M. Shrady's Class—First mention, F. Rottenberg; second mention, P. Cammarata, B. Piccirilli, A. Block. Mr. Ulric H. Ellerhusen's Class—First mention, L. Slobotkin. Mr. Henry Hering's Class—Second medal, L. Slobotkin; first mention, P. Herzel, T. Mellilo; second mention, C. Parducci, P. G. Vagis.

Nature Study—Second mention, E. Johnson (3), A. Frati (2), S. D. Laughlin, P. Herzel, S. D' Angelo, S. Ferruggia, C. M. Chambellan.

These arrived too late for November judgment:
Projet No. 2—"Mounted Police Insignia." Second mention, Ruth A. Kimball, Atelier, Denver.

Awards made at the judgment of January 9, 1922:

Jurors—Lloyd Warren, Philip L. Goodwin, John Gregory, Ulric H. Ellerhusen, Henry Hering, F. Lynn Jenkins, Salvatore Bilotti, Allan Clark, Anthony De Francisci.

Exercise in Composition No. 4. — Subject, "Physical Energy." Thirteen models submitted. Second mention, R. Parducci, L. Slobotkin.

Life Modeling Classes—Mr. Henry M. Shrady's Class—Second medal, L. Slobotkin; second mention, A. Block. Mr. Ulric H. Ellerhusen's Class—First mention, R. C. Wakeman. Mr. Henry Hering's Class—Second medal, L. Slobotkin; first mention, P. Herzel, H. McGarvey.

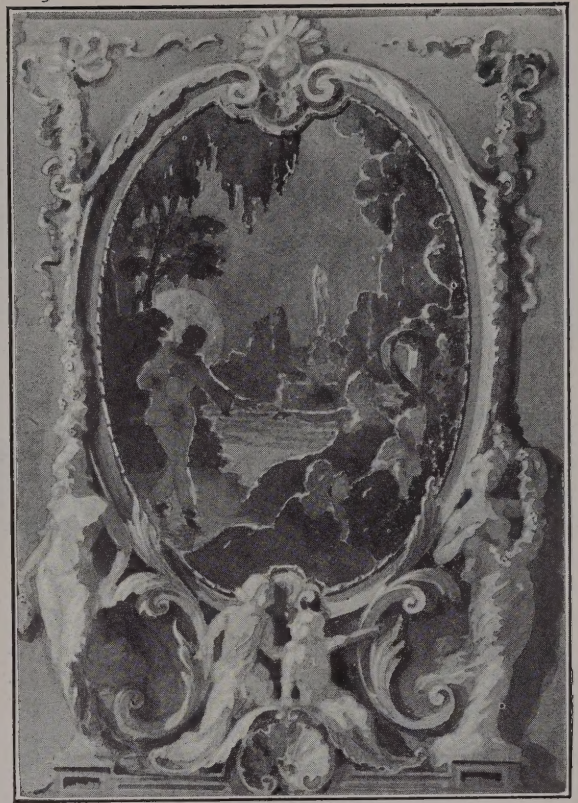
Nature Study—Second mention, J. Laikauf, E. Schiffert, S. D. Laughlin.

Ornament (Flamboyant Gothic)—First mention, C. M. Chambellan; second mention, S. D' Angelo.

DEPARTMENT OF MURAL PAINTING: Awards made at judgment of December 19th.

Jurors—Lloyd Warren, J. Monroe Hewlett, Julian Peabody, Ernest Peixotto, Edwin C. Taylor, Eugene F. Savage, Henry R. Rittenberg, Allyn Cox, Ivan Olinsky.

Monthly Exercise in Composition—Subject, "A Painting for a Trumeau." Twenty-three sketches submitted. Second medal, A. Floegel; first mention, Alfred J. Tulk, Yale School of Fine Arts; second mention, T. M. Beggs, E. H. Smith, Yale School of Fine Arts; first mention, J. Glaser, E. Lange, Cooper Union; second mention, Amy Stevenson, Helen A. Tuttle, Cooper Union; first mention, Ruth H. Vinson, Atelier,



A Painting for a Trumeau
Second Medal, by A. Floegel

Denver; second mention, R. E. Stippler, Atelier, Denver; second mention, H. Meiere, Chicago Art Institute; George H. Williams, M. B. Starr, Goldie Jacobs.

These arrived too late for the November judgment:

Projet No. 2—"End of a Vaulted Passage." Second mention, Lou Hughes, Atelier, Denver.

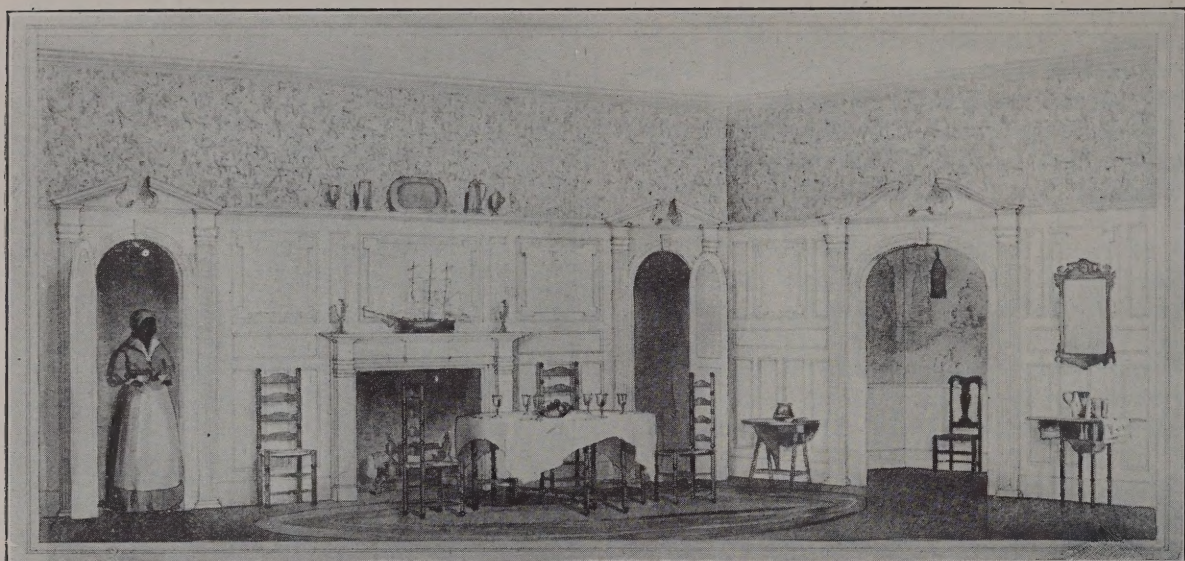
DEPARTMENT OF MURAL PAINTING: Awards made at the judgment of January 9th.

Jurors—Lloyd Warren, Philip L. Goodwin, Ernest Peixotto, Arthur Crisp.

Exercise in Composition No. 4—Subject, "A Frieze for a Nursery." Thirteen sketches submitted. Second medal, C. P. Helck; first mention, A. Floegel, F. Bayers; second mention, George H. Williams, Goldie Jacobs, L. Melli-champe, M. B. Starr, J. Glaser, Cooper Union.

INTERIOR DECORATION: Awards made at judgment of December 27th.

Jurors—M. H. Fantoni, E. F. Tyler, J. V. Van Pelt, H. Moran, V. P. Sollom, J. F. Copeland, L. R. Metcalfe, Lloyd Warren.



Design for a Colonial Dining Room

By Dorothy Gregson

Problem in Projet II—Subject, “A Colonial Dining Room.” Forty-four designs submitted. Second medal, E. E. Johnson, B.A.I.D. Atelier, New York City; V. Litchfield, Louise Coolidge, Roberta P. Newton, Dorothy Gregson and A. M. Kingsbury, School of Fine Arts and Crafts, Boston. First mention, S. D. Laughlin, B.A.I.D. Atelier, New York City; H. L. Weathers, H. V. Henderson, H. C. Kuen and Ester S. Johnson, Pennsylvania Museum and School of Industrial Art, Philadelphia; Abby C. Gallup, N. Wilcox and Marjorie L. Eaton, School of Fine Arts and Crafts, Boston. Second mention, Marian E. Fogg, E. L. Eisele, W. S. Smith, Lucy A. Bradley, Natalie H. Davis, Edna Champion, S. V. Hoffman, Eleanor Wedge, Edna C. Jones, C. E. Fetterman, J. Bogdan, L. Dickey, F. Evelyn Newman and Helen Wightman, Pennsylvania Museum and School of Industrial Art, Philadelphia; Lillian J. Kennedy, School of Fine Arts and Crafts, Boston.

Problem in Elements II—Subject, “The Colonial Style.” Twenty designs submitted. First mention, D. C. Schomburg, Atelier, Denver; Frances A. Sheppard, R. C. Cale, E. Salom and A. R. Mercer, Pennsylvania Museum and School of Industrial Arts, Philadelphia. Second mention, Mary F. Scott, Atelier, Denver; A. Christie G. A. Rahm, R. Veasey, Kathryn Starr, G. Johnson, Ruth McDowell, H. R. Rock, Mary A. Stout, T. J. Fogarty, Dorothy D. Gamble, Ruth V. Hall, T. S. Fields and E. S. Hurtburt, Pennsylvania Museum and School of Industrial Art, Philadelphia; Mary H. Holden, University of Texas, Austin.

INFORMATION AND CATALOGUE DESKS AT THE METROPOLITAN MUSEUM OF ART

By J. W. ROBINSON

Readers of *THE AMERICAN ART STUDENT* in and around New York City will recall that in the early days of the Museum the general public did not understand that the collections could be of practical value to the artist, artisan, and craftsman of all kinds, inasmuch as from the study of the beauty of form, line, color, and style, the art of the present day in all its branches can be strongly influenced. But, realizing the importance of this fact, the Museum authorities have tried in various ways to bring it into prominence. The Information Desk is one of these means; for it makes the connection between the visitor and the information that he seeks or needs.

It seemed ever the case that public school as well as art school pupils all over America had not learned to make full use of the libraries, galleries, and museums at their disposal; consequently their development along artistic lines, whether it was in textiles, furniture, commercial art, interior decoration, painting, architecture, or any other study, was retarded.

Among the varied activities at the Information Desk are the following: Folders which have the floor plans, lists of catalogues and lectures, price lists of photographs, and leaflets dealing with other subjects of special interest are obtainable. These direct the questioner to the objects in which he is interested. There are illustrated catalogues



Frieze for a Nursery

By C. P. Heleck

of many of the collections, and these explain and give a setting for the objects. The Bulletin, published monthly, and its supplements, which are really monographs of new accessions, keep one posted on the current events. The Children's Bulletin, issued quarterly, contains information about the collections in story form.

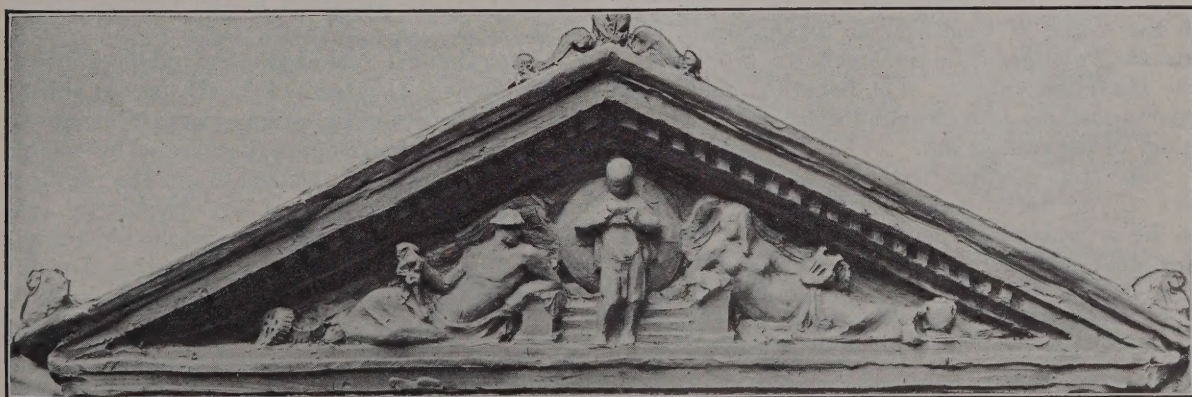
Another method employed for making the collections useful is to photograph all the new objects as well as the older ones, and to have these photographs on sale. This principle has developed very rapidly; for the last fifteen years it has been possible to obtain photographs, either for study purposes or for framing, of any object which belongs to the Museum collections.

The designer for furniture, for instance, may have a photograph of any piece of furniture, and if he so desires, a permit for making a measured drawing of it. The interior decorator finds that the Museum is a perfect storehouse in wealth of material in ideas for him, and that the photographs are valuable reference material for him to have in his office. The large collection of brocades, silks, tapestries, rugs, carpets, and laces interests the manufacturers of such materials, who send their designers to study the pieces themselves and to make color studies. They find the photographs important helps in drawing the

designs, or else they select the photographs and send them to their designers in this country, or in Europe.

The craftsmen are not the only group that use the photographs. Students use the small size to illustrate their notebooks on history, principles of art and design, and other subjects. Photographs are used by schools, colleges, and lecturers, for reflectoscopes, and for lantern slides to illustrate many of their courses.

Permits are issued giving permission to students, designers, artists, and sculptors to make either exact copies, sketches, or notes in color or otherwise, and a room is provided where canvases and materials are stored and kept in readiness for the following day's work. The following list of designers of various crafts will show how many have found the permits of use to them in their particular lines and how varied their interests have been: architects, bead workers, costumers for theatres and operas, embroiderers, makers of stained glass, illuminators, illustrators, interior decorators, makers of gold and silver jewelry, manufacturers of lace and lamp shades, workers in iron and silver, piano makers, designers of posters, makers of porcelain and pottery, printers, textile workers on rugs, ribbons, silks, and tapestries, designers of type, woodworkers on fur-



A Pediment

By L. Slobotkin

niture, mouldings, and picture frames.

A few casts of ornament are available, and details of sculpture which interest the student and designer.

Photographers are given permission to photograph the Museum collections, or books and photographs in the Library reference collections.

Appointments may be made for the services of the Instructors for individuals, either singly or in groups, and for classes with their teachers who desire to have the collections explained to them. Reservations may be made for the Lecture Hall, or the classrooms for lectures or talks.

OIL PAINTING

Any one who sees in Nature something which appeals to the sense of beauty, so as to arouse a desire to record the impression, will find one of the best means of doing so in the art of oil painting. Compared with other modes of expression, oil painting takes very high rank from its great range of colour, and the full strong richness of its pigments.

For the beginner, too, it is particularly well suited, as alterations are easily made, and mistakes corrected without much difficulty. Moreover, as it is only by a constantly repeated process of correction that the learner can expect to make progress, the importance to the tyro of such a medium as oil painting will easily be seen.

In studying oil painting, it is well to realize that the power of seeing correctly must be acquired; the nature, qualities and capacities of the materials clearly understood; and that real progress can only be made by steady, persevering effort: remembering always the pregnant words of Sir Joshua Reynolds, one of Great Britain's greatest exponents of art, "Nothing is denied to well-directed labor; nothing attained without it." If all this is borne in mind and observed faithfully, there is no natural appearance which we may not in the course of time be able to appreciate and imitate; whether it be the lovely color of flowers, the charming contour of a beautiful child, the opalescent hues of a gleaming shell, or the golden glory of the setting sun.

Some students find that oil is dangerous. The less oil you use in your work the less liable it is to die or crack. Turpentine alone is not a good medium for oil painting because its adhesive qualities are not great enough. The old advice about the best thing being the cheapest in the long run applies to oil painting materials as well as anything else.

ALFRED LAURENS BRENNAN AT THE HEIGHT OF HIS CAREER

By CATHERINE BEACH ELY

"A pioneer illustrator and one of the most original personalities imaginable"; Mr. Clinton Peters, the portrait painter, was reminiscing in his studio at 78 West 55th Street about his friend, Alfred Laurens Brennan, illustrator, etcher, water colorist, keen wit and champion pistol shot of the eighties, who died June 14, 1921, in Flushing, N. Y.

"The waters of New York life closed over him as they have over many another," continued Mr. Peters, "and it was twelve years since I had heard of him when I saw the notice of his death."

"To understand Brennan's rise and fall it is necessary to take into account not only his peculiar temperament, but also the condition of art in this country forty years ago," explained Mr. Peters. "Before the centennial in 1876, art in America had reached its lowest ebb. The cleverer artists of the preceding generation had died off—a lot of 'dubs' were in charge, not only of the National Academy, but of all branches of the manual arts. Home furnishings and clothes were ugly—mid-Victorianism at its worst. But the Philadelphia Centennial produced a Renaissance movement that has not yet spent its force. Artistic Morris wall papers and hangings were brought over from London. Magazines, tired of the old wood cuts used exclusively as illustrations, welcomed improvement. The new movement bore on its crest five famous illustrators: E. A. Abbey, Robert Blum, Hamilton Gibson, C. S. Reinhardt and Alfred Laurens Brennan.

"*Harper's Magazine* got hold of Abbey, Reinhardt and Gibson, then the Century Company bought out *Scribner's Magazine* and got Blum and Brennan. Brennan was brought into the limelight by his sketches for a Greek-play-at-Harvard article published in the *Century* about 1880.

"After Brennan had caught the public eye with his brilliant work executed in the classic spirit, all the publishers in the country were after him—he was a spectacular figure, because of his talent and his picturesque personality. He worked until 1886 with *Century* and *St. Nicholas*; he was with *Life* in its first difficult years; he illustrated any number of books; he did a quantity of work with architects—Stanford White especially valued him for his rendition of interiors. Brennan was known abroad for his architectural drawings; later he made the designs for the reconstruction

of the White House. Joseph Pennell in his book on American illustrators calls Brennan at his height one of the greatest pen and ink men that ever lived."

Mr. Peters went on to explain Brennan's pioneer work in book and magazine illustration: "He knew direct process work—its full scope and its limitations—better than any other man ever has. Abbey and his contemporaries at first drew exclusively on wood. Brennan introduced pen and ink work on paper with tone variations in spatter-work, crayon and ink-soaked linen, thereby creating a variety of textures, obtaining beautiful background, curtain and embroidery effects. His method resulted some time later in the Benda machine which more mechanically carried out Brennan's ideas. He also did exquisite water colors in the Japanese style, clean washes with an absence of Chinese white. His ambition to be a great colorist was not appreciated except by such men as Alexander Drake and Stanford White. Most people didn't understand him. At his zenith he was one of the best etchers in the country and his etchings, now very rare, still bring large prices."

Brennan had wrought out his own philosophy of art and art education; his pet ideas, some of them, were peculiar. He differed from Whistler in his views on the importance of a foreign education. "And," said Mr. Peters, "he was in his way as original a character as Whistler. With Brennan the idea was almost a fetish that a man should not take direct tuition nor attend academic schools, but should learn in his native land by self-directed study and seeing pictures. Later he acknowledged that his prejudice against foreign training was wrong; in fact he came to consider it the mistake of his life."

Brennan's life story explains to a considerable extent the flavor of his personality and views. His father, a poor Kentucky farmer, not understanding his son's peculiar nature, did not treat him very well. When about fourteen years old he ran away to Cincinnati where, as a makeshift, he became a helper in a gymnasium, there meeting a man prominently connected with the Cincinnati Fine Arts who got him a position as time-keeper at the Cincinnati Art Academy, a job which consisted in keeping tab on the students' attendance. Brennan became interested in the gods and goddesses whose plaster casts were his daily companions. He invested in a book and studied up on them till he became one of the best authorities on ancient mythology in the country. Although he had no instruction at the Art Acad-

emy, his environment there influenced him to like classical subjects.

He studied form in Greek vases and other classic objects until he was offered the directorship of the Rookwood Pottery at Cleveland, where he, however, only stayed a short time. "He was a high-spirited man," said Mr. Peters in explanation of Brennan's personality and its effect on his career, "wouldn't stand for stupidity, would denounce the workman who submitted stupid designs. An artist of exquisite and unerring taste he intimidated his subordinates and aroused their resentment by his irritation over unsatisfactory work. Antagonism increased between them until Brennan decided to leave."

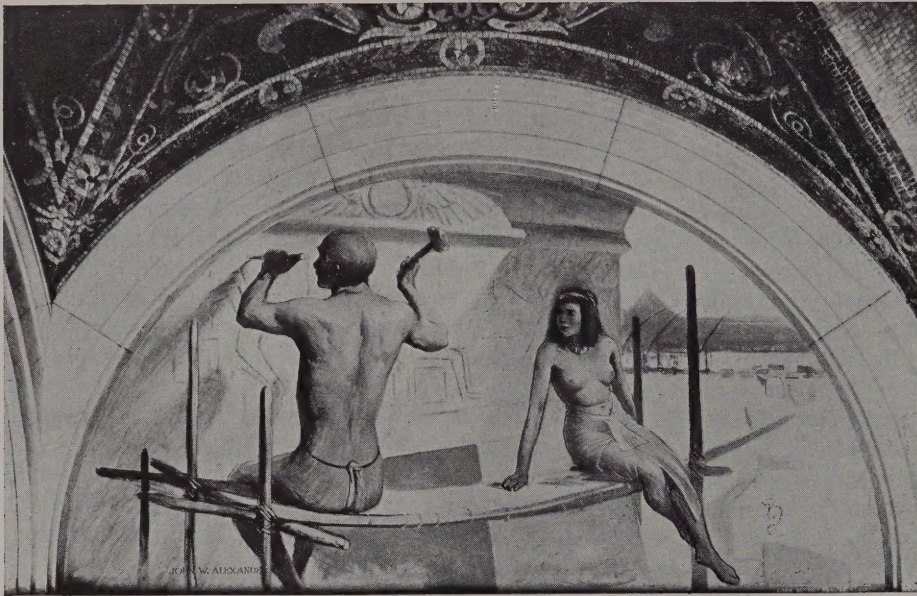
It was in 1880, a few years after the Centennial that he came to New York where his brilliant talents and personality soon found recognition. His friends describe him as "a tall, remarkable looking young man" (Brennan was then about twenty-nine years old). Strong and athletic, with clear gray eyes, dark brown hair and a little goatee, he looked like a youthful Rembrandt. He soon captivated magazine editors by his Greek designs for headings and tail pieces.

In the early eighties, Brennan, at the zenith of his career, was so famous as a pen and ink man that he did what he pleased. Mr. Peters evidently enjoyed recalling the illustrator's picturesqueness. "He was a fastidious though rather eccentric dresser, wore only one button on his overcoat—a silver one made by a Japanese artist. He introduced into New York the so-called Louis XIV low shoes with square toes, big tongues and high heels. He carried a gorgeous cane with the carved head of a Chinese god. His studio was never overcrowded; one handsome imported object—perhaps a piece of jade would be in the foreground for a few months, until he tired of it and replaced it by something different—this time possibly a piece of exquisite embroidery."

Although somewhat of a dandy he was a trained athlete and the champion pistol shot of America. He attributed the sureness of his hand to his early experiences in the Cincinnati gymnasium and to his target practice with the pistol. Mr. Peters said he had seen him at a Coney Island gallery outline a man with pistol shots on a large sheet of brown paper so accurately that few details were missing.

In his art career he continued to be imperious, impatient, nervously critical of slow processes and imperfect methods, for his was a progressive spirit in advance of his age. He illustrated for

(Continued on page 19)



THE BEGINNING OF LANGUAGE WAS IN FIGURE PICTURES

"Hieroglyphics", in John W. Alexander's series of paintings on "The Evolution of the Book", Library of Congress.

Secured through courtesy of "Visual Education" magazine, Chicago.

FIGURE DRAWING AND BODY CONSTRUCTION

By ROBERT H. SCHULZE

(This is the seventh of a series of illustrated articles, each dealing with a separate phase of figure drawing, written for the student beginner. Back numbers of the magazine are not to be had at any price.)

To resume my article which appeared in the December-January number of this magazine, let me talk to the student as I have talked while teaching in Baltimore. There is always the element of danger in studying various parts of the body (and we're talking of the bony structure now), that we may get to thinking in details, of isolated sections of this or that particular bone, and lose the grace and symmetry of the whole.

Many beginners, when asked, are at loss to understand the difference, even in design, between symmetry and balance. All symmetry includes balance, but balance need not always be symmetrical. "Repetition"—"one side the same as the other"—is probably the roughest, quickest way I can put it for the scholar. Gustav Moreau, made famous by his painting of "Oedipus and the Sphinx", seemed to have no interest in contemporaneous life, and turned to live in a world of his own fabrication, made of poems, legends,

mythological figure drawings, etc.

"I don't believe," he once wrote, "in what I touch or what I see. I only believe in what I do not see, and, above all, in what I feel. My brain, my reasoning powers, seem ephemeral and of doubtful reality. My innermost feelings alone appear to me eternal and incontestably certain."

Not alone to the art student, but others in the world of music and letters, comes a vision, on occasions, when they can see, even in the works of others which may not rank

among the highest, the "soul" of what might have been there had physical powers and better technique and materials enabled the artist or composer to so put it. We sense it ourselves at times, but fear, one of the world's greatest gods of destruction, doesn't let us act upon it. We see the model before us—not perfect "by a long shot"—but honestly earning her evening's wages. We've entered the classrooms with intentions of "creating", of building on our inspirations, with the hopes of using the model as a guide, a chart, a map, to enable us in our technical efforts. Underneath our skin comes at times the longing to idealize, to improve upon what we see, to forget the flaws, to "build". This feeling, in many, many cases, it is sad to say, lasts but a half hour. We find ourselves straggling—the idealization didn't come as quick as we wanted it to—whether it was an oil painting or charcoal paper, and we erase or correct, going back to cold, cruel facts, including in our rendering the flaws and imperfections in the model before us; ever in fear that the instructor will chide us for having taken liberties with the model on the stand, and, if the drawing be faulty or not up to standard, blame it on us for not sticking to the facts at hand, namely, an imperfect model.

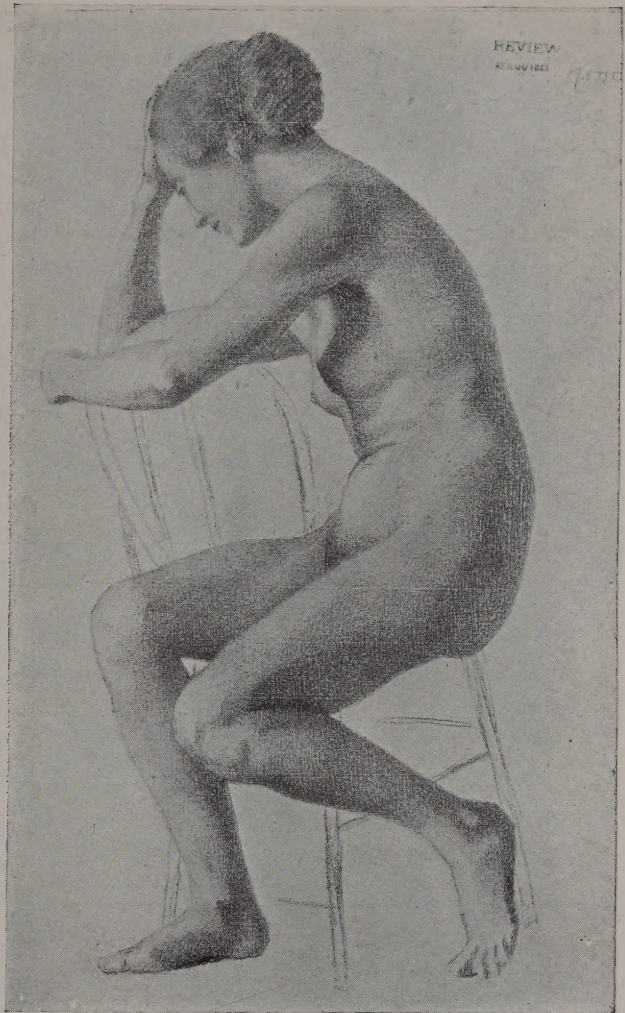
Some of my teacher readers are going to object to this; nevertheless it is true. Moreau was soundly criticised; even his wonderful water colors didn't escape the hammer of so-called

critics. As one of them remarked, "—and it is not even painting." To which Degas, world-renowned painter, replied, "That is possible; but it is art." Moreau believed in idealization, in clearness of detail and perfection of coloring in the human form. His work was as different from Paul Gauguin's as could be. Believing implicitly in the feelings of his mind and soul!

A strange confession of faith for one living at a time when all activities were supposed to be conceived according to the methods of science! The realities of modern life which were so earnestly searched by certain of Moreau's contemporaries—all those stone-breakers and provincial funerals, the wash-women and ballet-girls, even the flicker of sunlight that for the first time in all history was beginning to appear on the artist's canvas—all these he passed by. Moreau's certainties were far away from facts. His innermost feelings were like the Magic Carpet in the old tale—a thought of a distant place or a half-forgotten age and straight-way there he was! In the dawn of Greece, in Byzantium, with its glint of jewels and mosaic, in the languid and sumptuous East, in the fabulous country inhabited by chimeras and hippogriffs and djinns, or in the world of miracles that simple, pious folk created long ago and have passed down to us! Rapt and earnest, he painted myth and fairy story as though mankind were waiting breathless for the message of his pictures and figure studies. The experiences of his imagination had for him indeed a priestly solemnity. It can be seen that he never had much to do with children.

There is a freedom of action and neatness of composition arrangement in the figure studies of the "Hieroglyphics" painting by Alexander, which accompanies this article, loaned by "Visual Education". Note how the thighs have been foreshortened. The peculiar neck-like form of the femur (longest bone in the body), which connects it obliquely with the haunch bones, gives our legs immense freedom of movement, the thigh bone itself supplying the line of action of the upper leg. In the majority of animals this movement is limited to forward and backward movements. Note the eight different positions of the body in the painting on page four.

Can't you almost see the original charcoal lines of action, when the figure study of the girl (drawn by B. Kendall) was "mapped out" on the charcoal paper? The femur actually supplies the line-

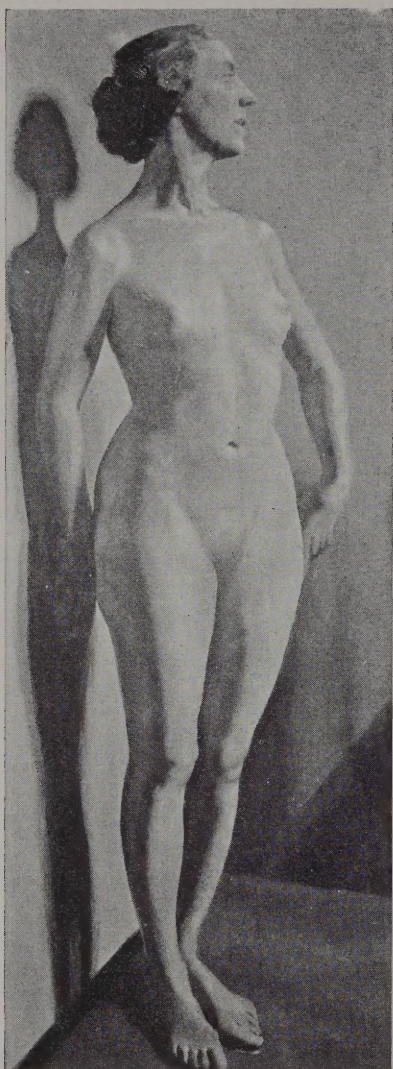


DRAWING FROM LIFE

By Miss Beatrice Kendall, student of School of the Fine Arts, of Yale University, New Haven, Conn.

base on which the torso rests. The two bones of the leg, regardless of action or foreshortening, are immovably united, as movement would weaken them in their task of supporting the body. The shin bone (tibia) enters also into the formation of the knee joint, and a broadened surface is offered for the articular surfaces (or condyles) of the femur. To the fibula, or supporting bone, are attached the lower leg muscles.

For my own part I plead guilty to a certain "fear" also, and that is that the student reader may lose interest or tire of reading the minute our articles begin to get a trifle technical; may fail to grasp the Latin names, etc. Personally I think the editors of *THE AMERICAN ART STUDENT* would welcome criticisms as to whether this series should be continued in view of the many valuable books on the subject, some of which are advertised



Oil Painting from Life
(See Article on page 16)
By a student of the Yale School of Fine Arts:
Helen Dowling Rice

CHEAP AT HALF THE PRICE

(Apologies to George Ade's Fables in Slang)

In the Ante-depression Era, there flourished a Guy who, after all the Fond Relatives had foreclosed on the bewildered Parents with the proverbial Hundred and One suggestions, was named I. Wantut Cheep.

Because he had descended, for some distance, 'tis true, from the original Sharks who gypped the Indians out of the Island of Manhattan for a string of beads, a quart of bootleg whiskey, a Victrola and a fire axe, he figured it out that he was also Gifted by the Gods at driving a Bargain. (In fact most of the Bargains he did drive, were driven,—away.) But he never let that cloud come between him and his Silver Lining if he could Arrest it. When it came to a Showdown with all hands called he had as much Foresight as a Clam has Fallen Arches,—in fact, he didn't know it, but Benny Franklin had I. Wantut Cheep in mind when he Typewrote something about being "Penny wise and Pound Foolish."

The Cheep Guy was gifted as to Art; the Seed had actually Grown in thorny soil and was yet to be Choked off. As any Art Instructor will vouch for on a Kluster of Klorans, for an Embryo Artist to get the "cheap" habit of buying Supplies is about as Useful as a Cast Iron Life Preserver to a Hamstrung Swimmer.

He read the advertisements in the Art Magazines until he could recite them backwards, and then secured his Penny Pencils by stealing them from the Japanese Lacquered School Casket owned by Kid Brother.

A Transplanted monkey gland couldn't have stuck to his body as well as Nickels did to his Pockets, and many a Time the Guy made his Instructor rub his Eyes and wonder if he was Color Blind when some of His Pen and Ink Studies would be offered,—finished in a Passionate Purple Ink.

There are about as many brands of A-1 Black Drawing Fluids on the Market as there are Letters in the Russian Alphabet, but, as Long as I. Wantut Cheep could fasten his Talons on a Used Remington typewriter Ribbon and enough Water to soak it in, he figured it a Waste of Money to buy ink of any other Brand or Hue.

Benjamin West, who was arrested by the S. P. C. A. for making Brushes out of a Live Cat's tail Hair, had Nothing on I. Wantut Cheep. He actually attempted to do the Whistler Water-Color Act with sheets of Paper coated with Analine dyes

in our columns. But I have digressed.

John Stuart Mill suggests in a few words why the student should idealize, improve upon and ignore defects, rise above physical weaknesses in construction by our own mental application governing the action of our hand and pencil across the canvas. He writes, "The beautiful is better than the good, for it is the good made perfect."

Other writers will follow up this series in our next issue; if you like it, tell your student friends about it, and, to continue the homely expression—if you don't like the series, tell us.

commonly used for tinting photograph portraits sold to Polish Bridal couples and "Wallace Nuttys" sold to any one who entertained doubts as to what to give Mrs. So-and-So for Christmas.

The Red Sable might have been a Fresh Water Fish for all that Guy saw of the Hair in the Brushes he used. He'd walk a mile for a Camel—they Satisfy(ed) him. To make a Short Story long he was trying to build a Washington Monument out of a Slate Quarry.

If One could buy Drawing Paper at Two Cents a Sheet, why bother with the Nationally Advertised Makes? Or, why buy a good Sketch-book, when the Wall-paper man on the next Block was throwing out some old Sample Pads?

Time flew—as she always do. His Work developed a Feeling and Technique all its own. By the time the Sun had had a Whack at his Paintings he got as much life and color on the paper as one Tomato Sa'ad would discolor a Glacier. And—when it came to Pencil Sketches, the Hard, Inferior pencils showed about as many Snappy Bold Strokes as there are Japs in the California Legislature.

He tried to paint Animals in Oils, but Failed to get a Landseer or a Rosa Bonheur out of a Can of Lucas or S-W barn paint; and he had As Much Success in explaining his Failures as a Yankee rooter after the World's Series.

Eventually old man Defeat came on Stage and the Goddess called Art jumped her Contract and Contact, and Left him as High and Dry as Pussyfoot Johnson.

He scampered to other Work but didn't Change his moral-fibre Needles, so is expected to make as much of a Success of it as he did of Art.

Moral: If you want the Kitten to be a Cat, feed it something more Substantial than Cantaloupe Rind.

A. R. ROBERTS.

One of the older schools in America, devoted to the cultivation of the fine arts, is the Art School conducted under the auspices of the Brooklyn Art School. During its long period of activity, men like William M. Chase and others, whose names adorn the pages of American art, have been connected with this institution. Well-known painters, mural decorators and illustrators have developed their talents under its guidance. The evening life class was organized in 1860; the art school being at present at 355 Adams Street, Brooklyn. B. F. Zilman, of the Academy of Rome, and Peter G. Thomson, of the Academy of Design, are serving as instructors under Francis Muller who now directs the policies of the school.

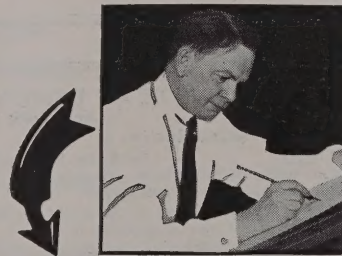
ALFRED LAURENS BRENNAN

(Continued from page 15)

Harper's Magazine two or three months, then for *Wideawake*, a rival of the *St. Nicholas*, published by Lathrop & Company in Boston. Afterward he worked for *The Continent* in Philadelphia and *The Manhattan* in New York, both big ventures but short lived. Then he was with *Life* under Mitchell for four or five years and did well.

He only sold the reproductions of his drawings to the magazines, keeping the originals. In 1890 he exhibited six hundred of these originals at the Ortgies Gallery on Fifth Avenue in New York. He had great hopes of this exhibition—his dream was to take his wife and children to England on the proceeds of the sale, there to spend the rest of his days in an artist's Utopia. But bad weather and an indifferent public made the exhibition a financial failure. Never did he recover from this blow. Discouraged, he began to do careless work, and gradually disappeared from the world of art. Mr. Peters speaks of having seen in the years that followed only an occasional stray slight piece of work by him.

"Brennan," concluded Mr. Peters, "was an abnormally strong personality and a genius who only partially showed the world what was in him, and who with a more appreciative public would have become world famous as an artist and an inventor of pen and ink processes."



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FAIRY TALE PICTURES IN A MAC MILLAN BOOK

By A. R. R., of the Schools and Books Department

A veritable fairyland of pen and ink pictures, dainty little figures of mermaids, elves, butterfly-folks, princes and queens romp through the pages of "Fairy Tales and Stories by Hans Christian Andersen", a recent book edited and published by the Macmillan Company of New York City. It's a book well worth the art student's attention, the pen and ink work being simple, careful and quite commendable. One full page in color, by Eric Pape, who also handles the pen and ink work, is attractively composed; nothing "raw" or "flaring" about the laying on of the tints. We may be able to run one or two cuts from the book in the near future.

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How Many of these Questions Can You Answer ?

1. Which pigments are most durable and permanent in the various painting techniques?
2. Which pigments are obtained from: minerals, plants, animals, natural earths, dyes and chemicals?
3. In mixture with what class of pigments are the raw earth and certain metallic pigments best avoided?
4. Which pigments are most readily and visibly acted upon by sulphur or its compounds?
5. Which Whites are pure zinc oxide? Which contain lead? Which one possesses practically all the good properties of all combined and none of the bad qualities of any?
6. Which is the ideal painting oil for general use?
7. Is Siccative de Courtray, or any other strong dryer a good vehicle to use promiscuously with oil paints? When is it used if at all?
8. What is the result of too much varnish or dryers added to oil paints while painting?
9. When should a Retouching Varnish be used and which is the best of these and why?
10. Which is the best varnish to use on a thoroughly dried finished oil painting and why? During restoration of old oil paintings, which varnishes are most easily removed?
11. What causes certain varnishes to "bloom" and what will readily remove same?
12. What is used to restore lustre and rejuvenate aged oil paintings without being harmful in any way to the picture?
13. Why it is essential that the Artist be familiar with the composition of his materials to assure dependable durability and permanency of his work?

This information and also much more valuable data is given in the treatise just published entitled,

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"THE DOUBTER'S FAITH"

Such was the title of an excellent little play written and directed by Butler Davenport for the Bramhall Playhouse, Twenty-seventh Street, New York. The third act presents the interior of a New England church with such realism that one is actually made a part of the services. Mr. Davenport not only wrote but acted a part of the play, and helped design the stage settings. He deserves credit for the art he possesses. At some future date this magazine hopes to be able to present to its readers a special article on the art of stage designing. Pittsburgh, Chicago, and other cities, have art schools teaching this profession.

As Herbert Grimm remarks, "It is Art alone which marks the prime of nations."

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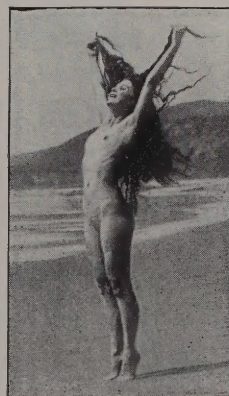
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NOTES ON OUR ADVERTISERS

F. Weber & Company, who not only advertise regularly and handle a very dependable grade of artists' supplies, also carry the copies of the magazine in stock at all times. They have recently put out a booklet on the "Chemical and Physical Properties of Weber Artist Colors, Oils, Vehicles, Mediums and Varnish", issued from their Philadelphia factory. It retails for fifty cents. A paragraph might not go amiss:

"Not until the eighteenth century do we find the introduction of many new pigments. From then on, great numbers of inorganic, chemical and artificial organic colors have been developed, the majority of which unfortunately lack the required stability and permanency of true artists' pigments. The modern artist makes his selection from pigments numbering far into the hundreds and if not familiar with the physical and chemical character of these colors often destroys his work while still in the making. This is also true in respect to mediums, oils and varnishes."

It is with great regret we were unable to run some very commendable material on china painting, by Franz L. Neuschafer, which should have appeared in the December issue. The numbers have been a bit delayed and all haste was made to catch up. Every reader will, however, receive their twelve issues yearly, and will be able to follow the matter on china painting very closely in future numbers.

One of the surprises of the art supply companies came in the announcement that the Jap Art Brush Company, controlled by the Wardell Service, had sold out its interests to a Japanese concern, the E-Z-Ma Company, of 154 Nassau Street, New York City. The brush company has been made nationally known principally through its advertising in *THE AMERICAN ART STUDENT*.

This magazine will continue its policy from time to time, of giving a bit of data in reference to our advertisers whom we earnestly urge you to patronize. Any questionable advertising, whether it be of a correspondence school which we don't believe to be "on the level", or nationally known makers of pencils or pens, will be barred from our columns at once; if we feel that, after investigation, the thing does not merit itself to the illustrators and art students of America.

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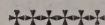
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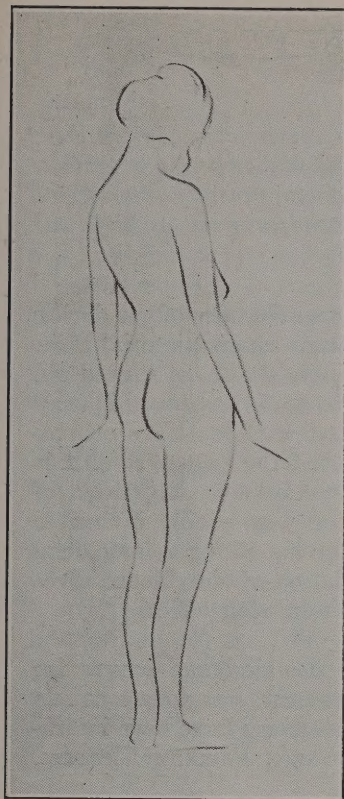


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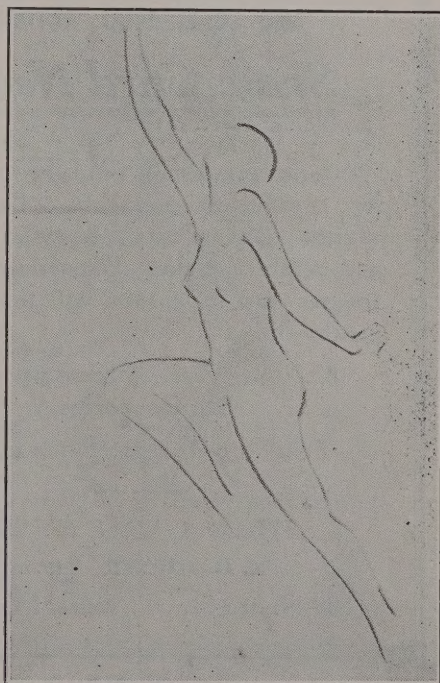
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CRITICAL COMMENT ON ADVERTISING ART

(Readers are urged to continue sending in their ideas of what is good and bad among the posters, newspaper and magazine examples of commercial art which are scattered broadcast now. Initials will be published if desired.)

GOODYEAR CORD TIRES—Because of the daring that was required to blaze a new pictorial trail. Here we have photographic studies of rugged old veterans of the rough places of the broad highway—intensely humanized view of real tires on real trucks on real roads. And the best part of it is that the character has not been retouched out of them—they look as they were giving invincible service and had been giving it for a long, long while. Clever manipulation of tint blocks gives an almost original-wash-drawing effect.

E. C. Caswell, who has designed covers for THE AMERICAN ART STUDENT, has done a couple of charming color posters which have been instrumental in helping sell Apex Vacuum Cleaners. Good luck, E. C. C.

DODGE POWER TRANSMISSION MACHINERY—Because this campaign has quietly introduced a clever compromise of the old-style trade-mark character. Without appearing to do it, the illustrations show us, in each advertisement, a vastly likable and REAL type of mechanic. He is an actor in all the various scenes. We like his thin, eager face, his bright eyes, in which there is ever a gleam of humor—his obvious optimism. Look for him—we do not know his name but we feel reasonably certain that he really exists, somewhere in the flesh. E. A. A.

This Jello account has given us quite the happiest little housewife of the year, in a page color display that is characteristically compelling. No confusing background, no needless accessories. This housewife is in a real kitchen outfit—not dressed for a ball. And everything suggests, as she studies her account book, that Jello is just another wise way of saving money. E. A. A.

Mary Cornwall's "cat poster" is doing much to make known the name of A. Sartorius & Company, largely through the impetus given it by AMERICAN ART STUDENT advertising.

DANTE'S DIVINE COMEDY ILLUSTRATED BY BLAKE

H. C. NELSON, in the *New York Globe*

The average art student, upon being asked who illustrated Dante's "Divine Comedy", would answer Gustave Dore. But the masterpiece of the great fourteenth century Italian poet inspired artists of many lands who in fresco, on canvas, and in the graphic mediums strove to interpret that wondrous expression of the medieval dreamer's genius. Michael Angelo, Botticelli, and, later, Flaxman and Blake were among the profound students of the unique work who executed drawings to illustrate it. It is greatly to be regretted that Angelo's drawings, done on the margins of a priceless copy of the "Divine Comedy", belonging to the sculptor, Antonio Montauti, were lost in a shipwreck early in the eighteenth century, for who could have more ably translated the poem into graphic form? The Botticellis are in the Royal Museum of Berlin and the Vatican Library, and are more or less known through Lippmann's reproductions and comments.

At the new Scott & Fowles Galleries, 667 Fifth Avenue, Martin Birnbaum — arranged most effectively a group of William Blake's water colors and drawings for the "Divine Comedy" by way of commemorating the sixth hundredth anniversary of Dante's death. Blake's contemporary countryman John Flaxman is represented by a magnificently bound book of over one hundred drawings, illustrating Dante, executed in his characteristic style. This collection until recently belonged to Thomas Hope, the owner of "Deepdene". The works by Blake are those of a mystic and are more akin to the inexhaustible wealth of imagination revealed by Dante. Until recent years Blake has been comparatively unknown in America, although his appeal to the modern spirit in art is strong. He died in 1827, leaving an art which was, in a sense, two generations ahead of his time. In viewing the current exhibition at Scott and Fowles' the student can readily realize why Blake shared none of the vast popularity enjoyed by his friend Flaxman. That his art should only now come into its own is but another instance of the curious neglect that from time immemorial has been accorded the work of genius in advance of its time.

In the same room there is a bust of Dante by Paolo Abbote.

Both the "Divine Comedy" itself; and the many illustrations by various authors will prove more than valuable to the student.

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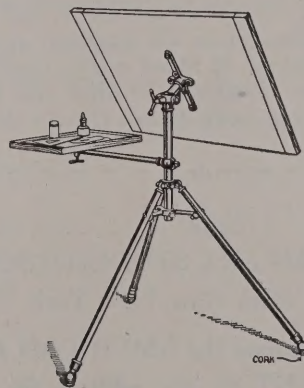
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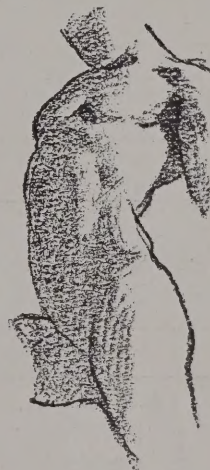


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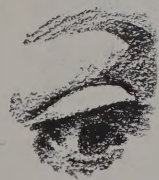


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* Cinnabar Green, Yellowish
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** Emerald Green
* Florentine Brown
O Hookers Green I
O Hookers Green II
O Indian Yellow, Imitation
* Indigo
** Ivory Black
O Japanese Yellow
** Lamp Black
** Lemon Yellow
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** Light Ochre II
O Mauve (Aniline)
** Mineral Blue
** Naples Yellow
* Neutral Tint
* Olive Green
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** Permanent Blue
** Permanent Red III
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* IV Indigo, .35c
** IV Mountain Blue, .35c
** VII Paris Blue, .35c
** IV Permanent Blue (T), .40c
** VII Prussian Blue, .35c
** IV Sunproof Violet (T), .50c
** IV Ultram. Blue, Light, .35c
** IV Ultram. Blue, Deep, .35c

Brown

* IV Brown Madder, .60c
** VII Burnt Dark Ochre, .20c
** VII Burnt Terre Verte, .20c
** VII Burnt Umber, .20c
** VII Cassel Brown, .20c
** VII Raw Umber, .20c
* IV Sepia, .35c
O IV Stil de Grain, Brn., .35c
** IV Van Dyke Brown, .25c

Green

** IV Brilliant Dublin Grn., (Cypress Green), .50c
* IV Chrome Grn, Light, .25c
* IV Chrome Grn, Deep, .25c
* IV Cinna. Grn., Light, .25c
* IV Cinna. Grn., Deep, .25c
* IV Cinnabar Grn., Vel., .25c
** IV Cobalt Green, .50c
** Emerald Green in 40gramme bottle, .35c
O IV Green Lake, Light, .25c
O IV Green Lake, Deep, .25c
** IV Oxide of Chromium, .40c
** IV Per. Green, Light, .35c
** IV Per. Green, Deep, .35c
** IV Per. Green, (T), .40c
O IV Sap Green, .40c
** VII Terra Verte, .20c
** IV Verte Emeraude or Viridian, .50c

Red

* IV Brilliant Pink, .50c
** VII Burnt Light Ochre, .20c
** VII Burnt Sienna, .20c
** IV Cadmium Red, .90c
** VII Caput Mortuum, .25c
O IV Carmine, Extra Fine, .60c

O II Carmine, Ex. Fine, .30c
O IV Carmine Lake, .35c
** VII English Red, .20c
** VII Flesh Ochre, .20c
* IV Florentine Lake, .30c
O IV Geranium Lake, .40c
** IV Indian Red, .25c
** IV Madder Lake, Light, .60c
** IV Madder Lake, Med., .60c
** IV Madder Lake, deep, .60c
** IV Perm. Red I (T), .40c
** IV Perm. Red II (T), .40c
** IV Perm. Red III (T), .40c
** VII Poster Vermillion, .60c
O IV Purple Lake, .50c
O IV Rose Lake, .40c
O IV Scarlet Lake, .40c
** VII Terra Pozzuoli, .35c
** IV Ultramarine Red, .35c
* IV Vermillin, Veritable, .75c

Yellow

** IV Brill't Vel., Light, .25c
** IV Brill't Vel., Deep, .25c
** IV Cadm. Vel., Light, .75c
** IV Cadm. Vel., Deep, .75c
** IV Cadm. Vel., orange, .75c
* IV Chrome Vel., light, .25c
* IV Chrome Vel., Deep, .25c
* IV Chrome Vel., orange, .25c
** VII Gold Ochre, .25c
* IV Indian Vel., Imit'n, .50c
** VII Naples Vel., light, .35c
** VII Naples Vel., Deep, .35c
** VII Raw Sienna, .20c
** IV Sunpr'f Vel., I (T), .40c
** IV Sunpr'f Vel., II (T), .40c
** IV Sunpr'f Vel., III (T), .40c
O IV Yellow Lake, Light, .30c
** VII Yel. Ochre, Light, .20c
** IV Zinc Yellow, .35c

White

** VII Chremnitz White, .35c
** X Chremnitz White, .75c
** VII Zinc White, .35c
** X Zinc White, .75c

Mediums

1 oz. Tempera Varnish A. (Alcohol), .40c
1 oz. Tempera Varnish B. (for continuing in oil painting), .40c
1 oz. Egg Tempera, .40c
1 oz' Ox Gall, .30c
4 oz. Ground Sealing Varnish (New), .50c

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ARTISTS' PRICE LIST

MUSSINI OIL COLORS

Made by H. Schmincke & Co., Dusseldorf, Germany.

PERMANENCY KEY

- ***Absolute Permanency **Sufficient Permanency
* Moderate Permanency O Not Sunproof

A Valuable Innovation for the Artist

SIZE OF TUBE	SERIES I	Series II Continued
	20c. each	
** IV Antwerp Blue		*** III Permanent Yellow
** IV Asphaltum		** IV Prussian Blue
** IV Blue Black		O II Purple Lake
** IV Bone Brown		O II Sap Green
*** IV Burnt Light Ochre		** IV Saturnine Red
** IV Burnt Sienna		O II Scarlet Lake
*** IV Burnt Umber		
*** IV Caput Mortium, Light		SERIES III
*** IV Caput Mortium, Deep		35c. each
*** IV English Red		** II Alizarine Red, Deep
*** IV Flesh Ochre		* II Brown Madder
O II Florentine Lake		** II Cobalt Blue, Light
*** IV Gold Ochre Burnt		** II Cobalt Blue, Deep
*** IV Green Earth		*** II Cobalt Green, Light
*** IV Indian Red, Deep		*** II Cobalt Green, Deep
*** IV Ivory Black		** II Madder Lake, Rose
*** IV Lamp Black		Doree
*** IV Naples Red		* II Madder Lake, Rose
*** IV Pozzuoli Earth		** II Madder Lake, Medium
** IV Raw Sienna		** II Madder Lake, Deep
*** IV Raw Umber		** II Madder Lake, Violet
*** IV Transparent Gold Ochre		*** II Malachite Green
*** II Ultramarine Red		*** II Mars Red
** IV Van Dyke Brown		*** II Mars Violet
*** IV Venetian Red		* II Mars Yellow
*** IV Yellow Ochre, Light		*** II Oxide of Chromium
*** IV Yellow Ochre, Deep		*** II Oxide of Chromium,
*** III Zinc Yellow		Transparent
		*** II Ultramarine Blue, Light
		*** II Ultramarine Blue, Deep
		*** II Ultramarine Blue, Violet
		*** II Verte Emeraude (Viridian)
	SERIES II	
	25c. each	
** IV Brilliant Yellow, Light		SERIES IV
* IV Chrome Green, Light		50c. each
* IV Chrome Green, Deep		*** II Blue Green Oxide
* IV Chrome Yellow, Light		* II Cadmium Yellow, Lemon
* IV Chrome Yellow, Medium		*** II Cadmium Yellow, Light
* IV Chrome Yellow, Deep		*** II Cadmium Yellow, Medium
* IV Chrome Yellow, Orange		*** II Cadmium Yellow, Deep
* IV Cinnabar Green, Light		*** II Cadmium, Yellow,
* IV Cinnabar Green, Deep		Orange
* IV Cinnabar Green, Yellow		O II Carmine Fine
O II Crimson Lake		*** II Cerulean Blue
** IV Emerald Green		** II Vermillion Carmine
** II Indian Yellow, Im'tn.		* II Vermillion Chinese
*** III Lemon Yellow		* II Vermillion Scarlet
** IV Mineral Blue		
** IV Naples Yellow, Light		SINGLE DOUBLE QUADRUPLE
** IV Naples Yellow, Deep		IV 20c. VII 35c. X 75c.
** IV Naples Yellow Reddish		*** Zinc White
*** IV Permanent Blue		** Chremnitz White
*** IV Permanent Green, Light		** Silver White
*** IV Permanent Green, Medium		** Flake White
*** IV Permanent Green, Deep		

FINELY GROUND DECORATIVE OIL COLORS IN TUBES

Made by H. Schmincke & Co., Dusseldorf, Germany

SERIES I	Series II Continued
IN QUADRUPLE TUBES, SIZE X	O 679 Red Lake
32c. Each	** 690 Saturn Red
IN EXTRA LARGE TUBES, SIZE XI	Yellow
50c. Each	* 607 Chrome Yellow, Lemon
Black	** 693 Chrome Yellow, light
NO. OF COLOR	* 683 Chrome Yellow, med.
** 601 Bone Black	* 608 Chrome Yellow, deep
*** 615 Ivory Black	* 609 Chrome Yellow, Orange
*** 616 Lamp Black	O 687 Indian Yellow
Brown	** 660 Naples Yellow, light
** 600 Asphaltum	** 642 Naples Yellow, deep
*** 630 Burnt Umber	** 655 Naples Yellow, reddish
** 606 Cassel Brown	** 645 Zinc Yellow
*** 627 Raw Umber	SERIES III
*** 656 Terra Pozzuoli	IN STUDIO TUBES, SIZE IX
Green	63c. Each
*** 614 Green Earth	** 694 Alizarin Crimson
Red	*** 657 Cadmium Yellow, light
*** 605 Caput Mortium, Red	*** 686 Cadmium Yellow, medium
*** 604 Caput Mortium, Violet	*** 658 Cadmium Yellow, deep
*** 678 English Red, light	*** 687 Cadmium Yellow,
*** 689 English Red, deep	orange
** 620 Burnt Ochre, light	O 638 Carmine Fine
** 624 Burnt Sienna	O 661 Carmine Lake
Yellow	*** 695 Cerulean Blue
*** 651 Dark Ochre	** 646 Cobalt Blue, light
*** 613 Flesh Ochre	** 677 Cobalt Blue, deep
*** 619 Gold Ochre	Cobalt Violet
*** 618 Light Ochre	** 644 Madder Lake, light
** 623 Raw Sienna	** 663 Madder Lake, medium
	** 640 Madder Lake, deep
	O 602 Mauve
	** 692 Permanent Red
	** 643 Vermillion, light
	*** 654 Verte Emeraude (or
	Viridian)
	O 649 Violet Lake
	White
*** 696 French Ultramarine	** 611 Chremnitz White
Blue	** 698 Flake White
** 650 Mineral Blue	*** 635 Zinc White
** 621 Paris Blue	IN QUADRUPLE TUBES, SIZE X
*** 697 Permanent Blue	at 50c. each
** 672 Prussian Blue	IN EXTRA LARGE TUBES, SIZE XI
*** 625 Ultramarine Blue, light	at \$1.00 each
*** 626 Ultramarine Blue, deep	Mussini Mediums and
Brown	Varnishes
** 631 Van Dyke Brown	1 Oz. Mussini Medium No. II
Green	Slow Drying, 40c.
* 664 Chrome Green, light	1 Oz. Mussini Medium, No. III
* 684 Chrome Green med.	Quick Drying, 40c.
* 665 Chrome Green, deep	1 Oz. Mussini Varnish, 40c.
* 636 Cinnabar Green, light	1 Oz. Amber Varnish, 50c.
* 637 Cinnabar Green, Deep	1 Oz. Copal Varnish, 40c.
** 622 Emerald Green	1 Oz. Mastix Varnish, 50c.
O 680 Green Lake, light	1 Oz. Retouching Varnish 40c.
* 648 Olive Green	Dr. Baettner's Varnishes
*** 653 Permanent Green, light	Small-Phoebeus A—Oil Painting
*** 666 Permanent Green, deep	Preservative, 45c.
* 633 Zinc Green, light	Small-Phoebeus B—Perfect Picture
* 634 Zinc Green, deep	Varnish, 45c.
Red	Small-Primary—New Picture
* 610 Chrome Red	Protection, 45c.
O 639 Florentine Lake	

Studio Size Price Lists upon application.

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